

# Contemporary Art Writing Daily

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## Amy Lien & Enzo Camacho at 47 Canal



(Amy Lien & Enzo Camacho at 47 Canal)

Haegue Yang's early blinds - prior to the later shopping-spree installationism - interspersed heaters, smells and videos of airport lounges within its venetian mazes to create metonymic sites for the then-still analog fracturing of space (it was 2007 when jet-setting was still the only way to fly) was relevant to globalizing artworld. Yang's spaces disfigured unconscious visual ordering of space and inserted their own artificial senses for it. The video monitors depiction of circulation's non-sites became ironic respite from the disorder, but in the banality becoming no escape at all. Of course that all now looks nostalgic, superseded by the all-powered exchange of monitor-theater.

And so here the lights turn low and the curtain drawn around all-interior personal theaters, locked in to Bacta tanks of network refresh in a Sturtevant spin, fleeing videos in which attention cannot be directed-to but merely mis-directed by whirli-wig visions, matching the press release's dizziness of everywhere-nowhere artist romance, refreshing art's nauseating self-sentimentalization.